

Rembrandt DRAWINGS

116 MASTERPIECES IN ORIGINAL COLOR



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SELF-PORTRAIT IN STUDIO ATTIRE, FULL-LENGTH.

B1171. Rembrandt Huis, Amsterdam. Pen and bistre.

Shown original size: 203 x 134 mm. About 1655.

Rembrandt Drawings

116 Masterpieces in Original Color

Rembrandt Van Rijn

About This Edition

The 116 drawings reproduced in this volume are universally acclaimed to be among Rembrandt's finest. While they constitute less than ten percent of the existing corpus of his drawings, they have been carefully selected to provide excellent examples of all aspects of his work: Bible illustrations; figure studies and nudes; portraits and self-portraits; animal studies; and landscapes and views.

The vast majority of the illustrations in this volume have been reproduced from ten rare portfolios of superb facsimiles published in London and The Hague in extremely limited editions between 1888 and 1911, under the editorship of Friedrich Lippmann, Cornelis Hofstede de Groot, and others. Like those facsimiles, all these reproductions are faithful to the colors of Rembrandt's originals, and most of them are also shown in original size. The dimensions of all the original drawings are included in the captions.

As also indicated in the captions, the original drawings are today in the collections of over twenty major European and American art museums.

To facilitate further study on individual drawings, the captions also include the catalogue number of Otto Benesch's authoritative *The Drawings of Rembrandt, A Critical and Chronological Catalogue*, London, 1954–57 and 1973.

The Introduction by Stephen Longstreet was originally published in 1963.

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REMBRANDT HARMENSZOOM VAN RIJN

1606–1669

The Oude Rijn was a river on which a miller ground malt for beer and he took the name of the river as his own. Of his six sons only one is known to us, the artist we call Rembrandt. One of the world's most profound artists he was a draftsman whose sketches have created a dozen styles in the art of drawing.

The boy was always sketching, and at fourteen he was at the University of Leyden where his drawing interested him more than textbooks. Apprenticed to a bad painter, his genius outgrew that handicap so that by 1625 he was an independent master in Leyden and soon a popular portrait painter in Amsterdam. He never stopped drawing no matter how successful he was with paintings in heavy gold frames. His early drawings in black and red chalk have the crude power of the soil and the mill; heads and figures of his parents, his brothers, the solid Dutch countryside. From the sources of his mother's Bible he took to drawing scenes from the Old and New Testament. In chalk, in ink, with remarkable skill, and a kind of shorthand notation of faces and bodies in his later styles, he created a personal world peopled by his imagination. His skill was his ability to project the drama of faith and legend onto paper, yet basing it on the peasants, the rich life of the Amsterdam *mijnheer* and his fat wife and children the artist had observed. Somehow with a scratchy reed pen, a tone or two of brown wash, he could build up Jerusalem, the Passion of Christ, the Prodigal Son, Lazarus rising from his grave. Rembrandt's drawing is as remarkable as his painting and his etchings.

For each of his etchings there are often many drawings, for every painting usually a searching series of drawings that seek out costumes, gestures, settings, furnishings, often enveloped in that personal chiaroscuro of the artist's inner world. He rises above the other great draftsmen of his time, Rubens and Callot, by what he tried to get into a drawing. An instantaneous emotion to the visual world, a reaction of inner expression that was beyond the marvelous sensual

reality of Rubens or the dancing ballet of horror that was Callot's image of the history of their world.

Rembrandt not only drew himself but was one of the great collectors of the drawings of other artists. In 1665, when his collection of drawings and prints (*Papier Kunst*—paper art) was sold at a special sale, it listed “works of art of various outstanding Italian, French, German and Netherlandish masters gathered by the just-listed Rembrandt van Rijn with great collector's skill.”

The drawings themselves, already in his lifetime being collected, were at first done in black and red chalk, in bistre and gallnut ink. He combined chalk later with pen and brush work, using a bistre and Indian ink and often a white body color. With a feather quill, a reed pen or a brush, he directed a flexibility of rapid loops and curves into his work. The reed pen was his favorite, used often half dry, it gave his line a vibrant transparency, and when he diluted his inks to wash them over the lines, there resulted a velvet quality of atmosphere, which, combined with sections of the paper left white added to the drama of the drawing a mystery of artistic purpose. He rarely in his colored drawings went beyond a solemn brown and a saffron yellow.

His drawings are of two types. Those he did directly from nature and those he created out of his imagination and emotions. No matter how he treated myths or holy subjects, they picture human beings. And they live for him and for us in that atmosphere of indoor air and outdoor landscape in which his figures move, his dramas come to their climaxes.

His drawings are not large. He drew them for his own knowledge and for his students. Hundreds of them have survived and they speak to us more directly than Rembrandt's etchings and paintings. Time, contemplation, and genius meet in his pen lines, the viewer participates in the artist's world on paper. His sketches have a new kind of realism, not posed, but fully active, going about their life as if in a scene witnessed by accident through a suddenly opened door.

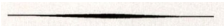
Rembrandt's success as a society artist did not last. His wife died, his new style of painting did not please the burghers who parade in *The Night Watch*. In 1657 he was declared a bankrupt, his debtors hounded him. His last self-portraits show an aging face colored with drink and neglect. Only the eyes seem alive, alert to a chaos of emotions that his drawings still captured. Living among the Jewish patriarchs on the fringe of the ghetto, the old artist continued to draw. His style, his last manner is that of a man who has seen everything, experienced much, and only the vital core of a drawing is preserved on paper.

Gone from his last drawings are the stylish costumes, the rich backgrounds, the plump faces of worldly success. Forgotten by his former patrons, the *staaltmesters*, he said: “What I want is not honor but freedom.”

Alone, often cold and hungry, Rembrandt drew the sacred texts of the Bible. His angels spin in space, the Christ child is born, holy men kneel, the dreadful journey to the Cross is recorded by a great draftsman. It is hard to believe that the torn ink line, the slashed stroke of a loaded pen or brush in a shaking hand can, with such economy of means, tell us so much. With a thin wash or a blot of diluted ink Rembrandt places his world firmly before us.

He said: “A picture is finished when the artist has fulfilled his purpose in undertaking it.” In 1669 he, too, was done, but his death only began his fame.

STEPHEN LONGSTREET



Notes on Rembrandt's Family and Friends Pictured in the Drawings

Saskia van Uylenburch (Nos. 63–66; 82 and 84), a beautiful and wealthy woman, married Rembrandt in 1634. The couple's first three children all died within a few months of birth. Saskia and her firstborn, **Rombartus**, are thought to be the subjects of *Woman Carrying a Child Downstairs* (No. 82). The couple's fourth child, **Titus** (see Nos. 70 and 76), born in 1641, survived infancy. He had a close and loving relationship with his father, but died from the plague in 1668, a year before Rembrandt's death. Saskia died in 1642, a year after Titus was born, at the age of thirty. **Titia van Uylenburch** (No. 78) was Saskia's sister.

A number of years after Saskia's death his housemaid **Hendrickje Stoffels** (see Nos. 43 and 79) became his mistress. In 1654 she gave birth to a healthy daughter, Cornelia (not shown in these drawings).

Rembrandt's close friend **Jan Six** (1618–1700; see Nos. 71 and 72), an important cultural figure in the golden age of the Netherlands, became mayor of Amsterdam in 1691. His large art collection, including numerous works by Rembrandt, is still a major art venue in Amsterdam.

Cornelis Claesz Anslo (1592–1646; see No. 67) was a famous preacher of the Mennonite community in Amsterdam.

Jan Cornelis Sylvius (No. 68) was a preacher of the Dutch Reformed Church and the legal guardian of Saskia van Uylenburch at the time of her marriage to Rembrandt.

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5. Moses and the Burning Bush
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12. The Healing of Tobit
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17. Christ and the Woman Taken in Adultery
18. The Parable of the Talents
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20. Christ Healing a Leper
21. Christ Walking on the Waves
22. Christ Washing the Feet of the Disciples
23. Christ Finding the Apostles Asleep in Gethsemane
24. The Arrest of Christ
25. The Mocking of Christ
26. Christ Carrying the Cross
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28. St. Peter's Prayer Before the Raising of Tabitha

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- 114. Cottage Beside a Canal
- 115. A Thatched Cottage by a Tree

THE DRAWINGS



1. ADAM AND EVE AFTER THE FALL.

B861¹. Morgan Library & Museum, New York.

Pen and bistre. Shown original size: 130 x 110 mm. About 1650.



2. ESAU SELLING HIS BIRTHRIGHT TO JACOB.
B564. Fodor Museum, Amsterdam. Pen and bistre.
Shown original size: 155 x 148 mm. About 1645.



3. JACOB'S DREAM.

B557. Louvre, Paris. Pen and wash in bistre, corrections in white body color.
250 x 208 mm. About 1640.



4. THE ANGEL APPEARING TO HAGAR IN THE DESERT.

B904. Kunsthalle, Hamburg.

Reed pen and bistre, white body color. 182 x 252 mm. About 1655–57.



5. MOSES AND THE BURNING BUSH.

B951. Sir Max J. Bonn Collection, London. Reed pen and wash in bistre, white body color.

175 x 247 mm. About 1655.



6. Jael Driving a Nail into the Head of Sisera.
B1042. Rijksprentenkabinet, Amsterdam. Pen and bistre, white body color.
Shown original size: 190 x 172 mm. About 1657–60.



7. THE ANGEL DISAPPEARING BEFORE MANOAH AND HIS WIFE.
B975. Nationalmuseum, Stockholm. Reed pen and wash in Indian ink.
233 x 203 mm. About 1655.



8. BOAZ POURS SIX MEASURES OF BARLEY INTO RUTH'S VEIL.
B643. Rijksprentenkabinet, Amsterdam. Pen and bistre, white body color.
Shown original size: 126 x 143 mm. About 1648–50.



9. DANIEL IN THE LION'S DEN.

B887. Rijksprentenkabinet, Amsterdam. Reed pen and bistre, wash, white body color.

222 x 185 mm. About 1652.



10. NATHAN ADMONISHING DAVID.

B948. Metropolitan museum of Art, New York.

Reed pen and bistre, wash, white body color. 183 x 252 mm. About 1655–56.



11. THE BLIND TOBIT AND ANNA WITH THE GOAT.

B584. Morgan Library & Museum, New York. Pen and bistre, washes in sepia by a later hand.

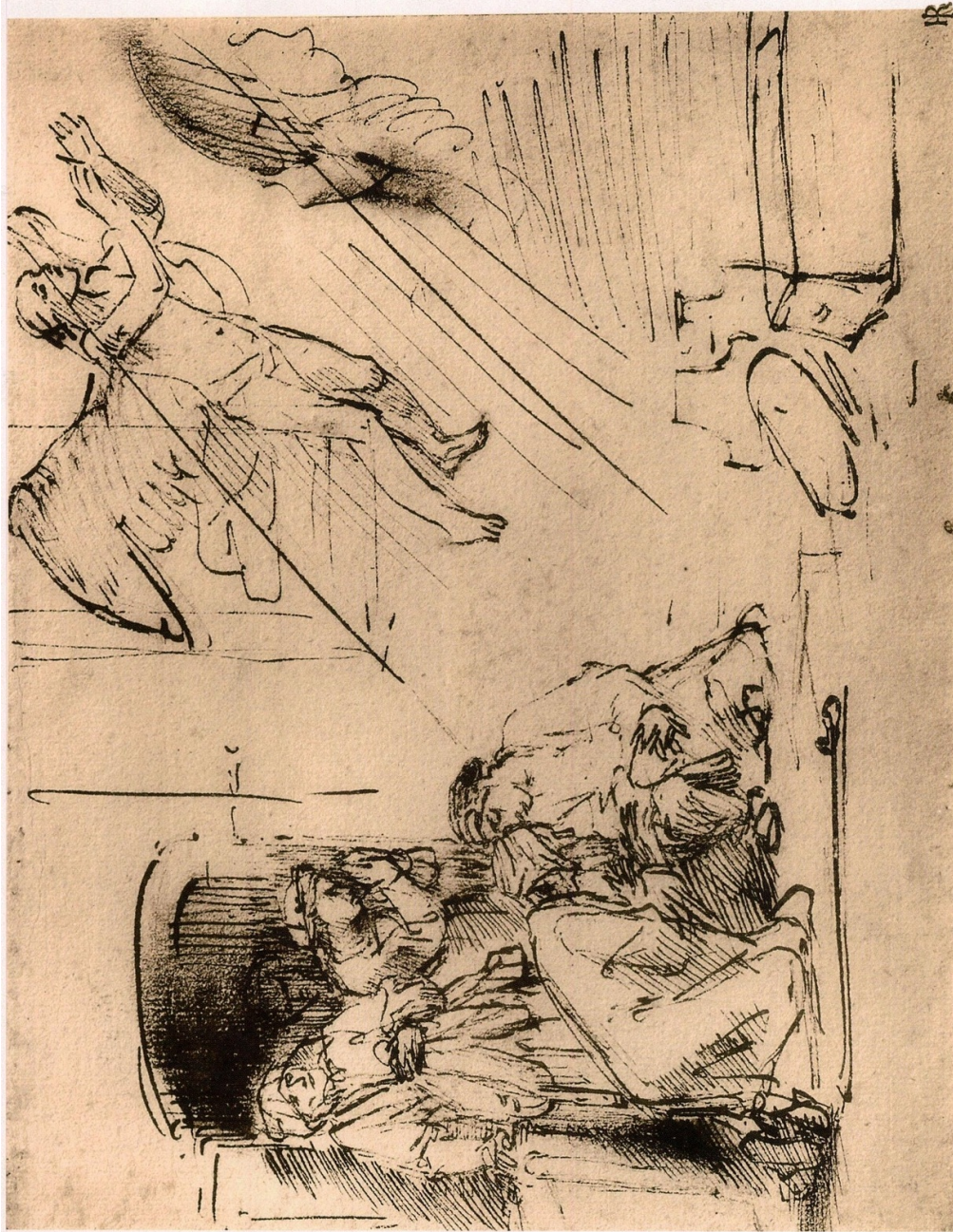
173 x 234 mm. About 1647.



12. THE HEALING OF TOBIT.

B547. Mme. Pierre Goujon Collection, Paris. Pen and bistre, wash, white body color.

Shown original size: 210 x 177 mm. About 1640—45.



13. THE ANGEL DEPARTING FROM THE FAMILY OF TOBIT.
B893. Morgan Library & Museum, New York. Reed pen and bistre, partly rubbed
with the finger.
193 x 243 mm. About 1652.



14. *THE VIRGIN AND CHILD SEATED NEAR A WINDOW.*
B113. British Museum, London. Pen and bistre, wash.
Shown original size: 155 x 137 mm. About 1635–37.



15. THE NAMING OF ST. JOHN THE BAPTIST.
B1007. Louvre, Paris. Pen and wash in bistre and Indian ink.
199 x 314 mm. About 1655.



16. CHRIST AND HIS DISCIPLES.

B89. Teyler Museum, Haarlem. Red and black chalk, pen and brush in bistre, heightened with brown, yellow and red, white body color. 355 x 476 mm. Signed and dated 1634.



17. CHRIST AND THE WOMAN TAKEN IN ADULTERY.

B1038. Nationalimuseum, Stockholm.

Pen and bistre. 189 x 248 mm. About 1655.



18. *THE PARABLE OF THE TALENTS.*
B910. Louvre, Paris. Reed pen and bistre.
173 x 218 mm. About 1652.

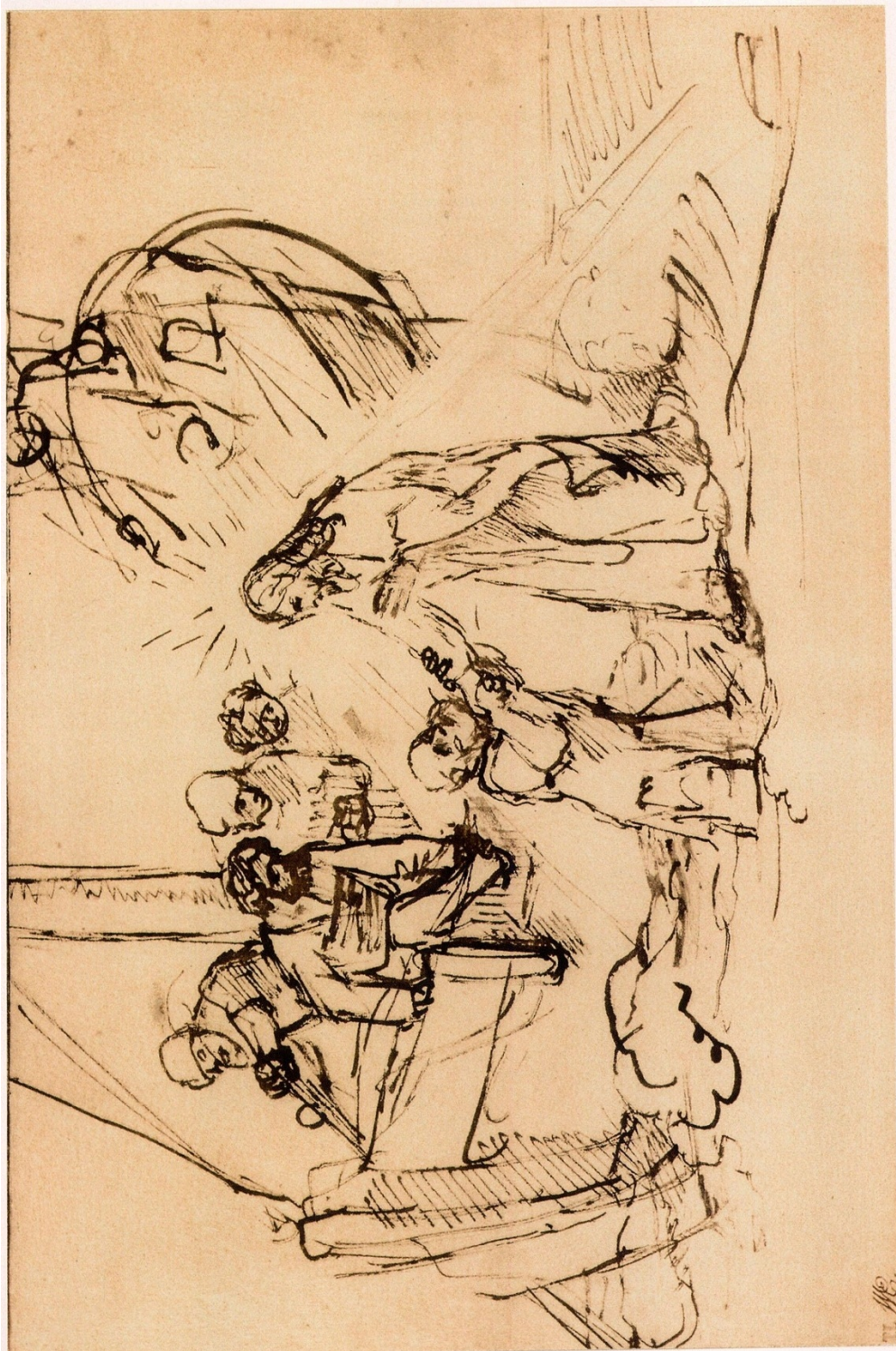


19. THE RETURN OF THE PRODIGAL SON.
B519. Teyler Museum, Haarlem. Pen and wash in bistre.
190 x 227 mm. About 1642.

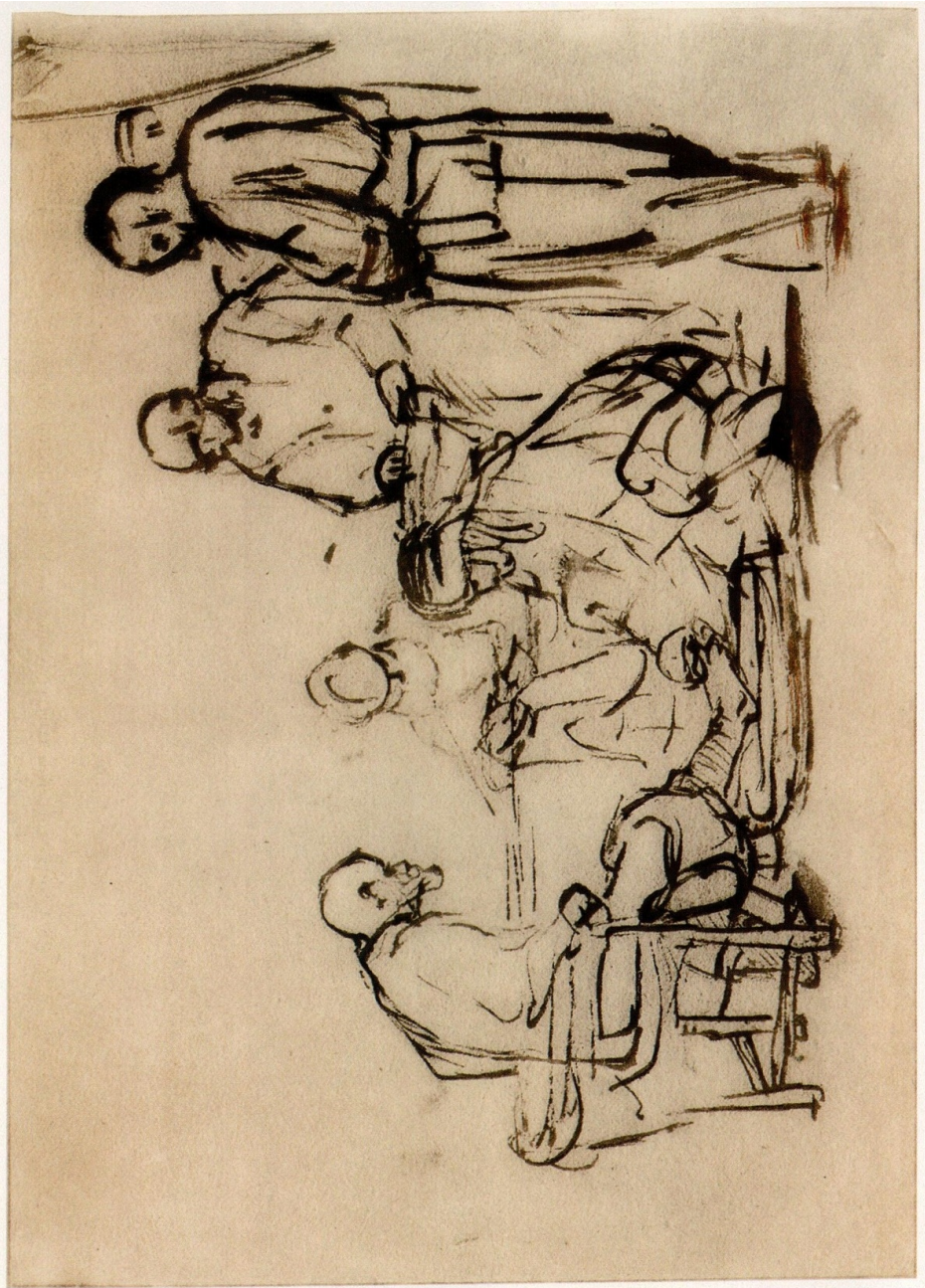


20. CHRIST HEALING A LEPER.

*B900. Kupferstichkabinett, Berlin. Pen and wash in bistre, white body color.
180 x 247 mm. About 1655.*



21. CHRIST WALKING ON THE WAVES.
B1043. British Museum, London. Reed pen and bistre.
191 x 295 mm. About 1658–60.



22. CHRIST WASHING THE FEET OF THE DISCIPLES.
B931. Rijksprentenkabinet, Amsterdam. Reed pen and bistre.
Shown original size: 156 x 220 mm. About 1655.



23. CHRIST FINDING THE APOSTLES ASLEEP IN GETHSEMANE.

Formerly J. P. Heseltine Collection, London. Pen and wash.

185 x 280 mm. About 1655.



24. THE ARREST OF CHRIST.

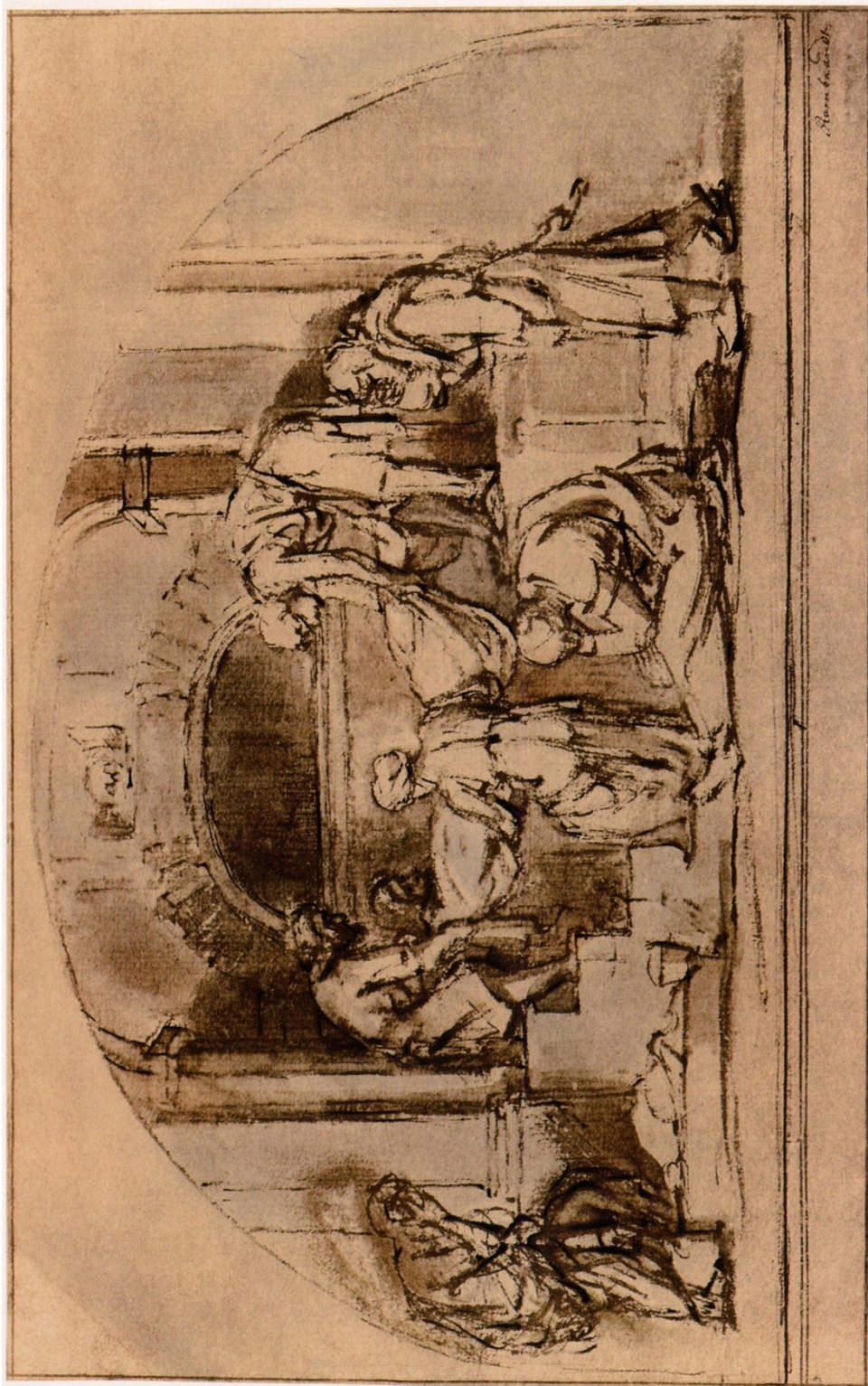
*B1044. Nationalmuseum, Stockholm. Pen and wash in bistre.
205 x 298 mm. About 1655–60.*



25. THE MOCKING OF CHRIST.
B1024. Formerly Léon Bonnat Collection, Paris.
Pen and bistre. 181 x 245 mm. About 1655.



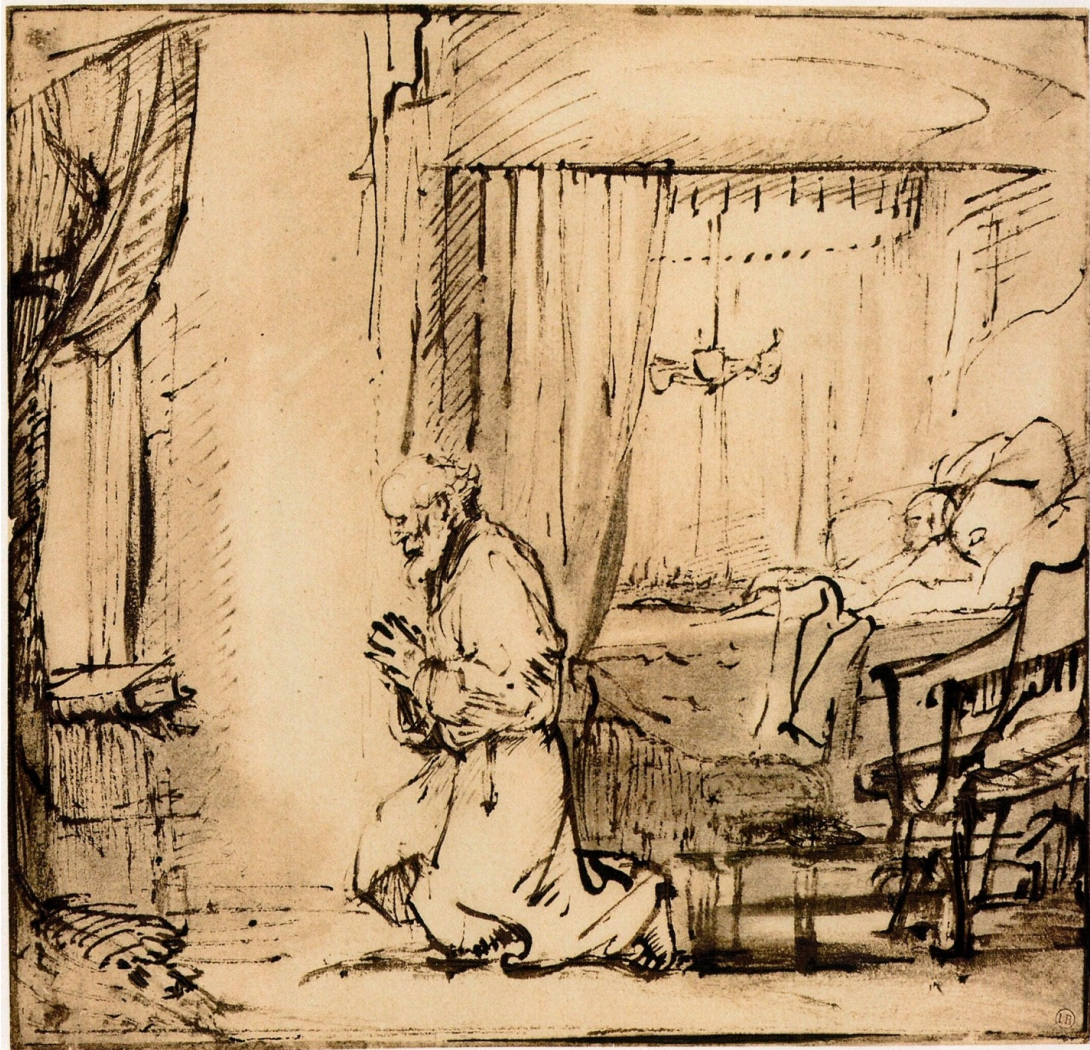
26. CHRIST CARRYING THE CROSS.
B97. Kupferstichkabinett, Berlin. Pen and bistre, wash.
145 x 260 mm. Mid-1630s.



27. THE ENTOMBMENT OF CHRIST.

B1208. Teyler Museum, Haarlem. Pen and wash in bistre, white body color, in

the shape of a lunette.
180 x 283 mm. About 1655–60.



28. ST. PETER'S PRAYER BEFORE THE RAISING OF TABITHA.
B949. Musée, Bayonne. Reed pen and wash, white body color.
190 x 200 mm. About 1655–60.



29. THE LIBERATION OF ST. PETER FROM PRISON.

*B616. Städelsches Kunstinstitut, Frankfurt am Main. Pen and wash in bistre.
195 x 221 mm. About 1648–49.*



30. ST. JEROME.

*B18. Louvre, Paris. Red and black chalk.
Shown original size: 206 x 161 mm. About 1630.*



31. STUDY FOR ST. PETER.
B12. Kupferstichkabinett, Dresden. Black chalk.
254 x 190 mm. About 1629.



32. ST. JEROME READING IN A LANDSCAPE.
B886. Kunsthalle, Hamburg. Reed pen and wash.
250 x 207 mm. About 1652.



33. STUDY OF AN ORIENTAL STANDING.

B207. British Museum, London. Pen and bistre, wash, white body color.

Shown original size: 221 x 169 mm. About 1633.



34. LIFE STUDY OF A YOUTH PULLING AT A ROPE.
B311. Rijksprentenkabinet, Amsterdam. Brush, quill and reed pen, wash,
heightened with white.
290 x 178 mm. About 1656–58.



35. A MAN PULLING A ROPE.

B5. Staatliche Graphische Sammlung, Munich. Red chalk.
273 x 176 mm. About 1627–28.



36. SEATED OLD MAN.

*B37. National Gallery of Art (Rosenwald Collection), Washington. Red chalk.
Shown original size: 157 x 147 mm. Signed with a monogram and dated 1630.*



37. BEARDED OLD MAN SEATED IN AN ARMCHAIR, TURNED TO THE RIGHT, FULL-LENGTH.

B40. Teyler Museum, Haarlem. Red and black chalk. Shown original size: 225 x 145 mm.

Signed with a monogram and dated 1631.



38. MAN IN A FLAT CAP SEATED ON A STEP.

B324. Metropolitan Museum of Art, New York. Pen and wash in bistre.

Shown original size: 146 x 138 mm. About 1637.



39. A MAN SEATED AT A TABLE COVERED WITH BOOKS.

B120. Chatsworth Settlement. Pen and bistre.

Shown original size: 183 x 150 mm. About 1636–38.



40. ORIENTAL SEEN FROM BEHIND, ANOTHER HEAD ABOVE ON THE
RIGHT.

*B723. Kupferstichkabinett, Berlin. Black chalk.
Shown original size: 123 x 72 mm. About 1648.*



41. A MOUNTED OFFICER.

B367. British Museum, London. Pen and wash in bistre, red chalk, yellow water color, heightened with white and some oil color. Shown original size: 210 x 164 mm. About 1638.



42. OLD MAN WITH A WIDE-BRIMMED HAT, SEATED.

B1075. Albertina, Vienna. Black chalk.

Shown original size: 128 x 95 mm. About 1647–52.



43. *A WOMAN SLEEPING (HENDRICKJE STOFFELS?).*
B1103. British Museum, London. Brush and wash in bistre.
245 x 203 mm. About 1655.



44. SEATED OLD WOMAN, IN A LARGE HEAD-DRESS, HALF-LENGTH,
TURNED TO THE RIGHT.

*B684. Count Antoine Seilern Collection, London. Black chalk.
Shown original size: 140 x 110 mm. About 1643.*



45. WOMAN WEARING A COSTUME OF NORTH HOLLAND, SEEN FROM
THE BACK.

*B315. Teyler Museum, Haarlem. Pen and wash in bistre.
Shown original size: 220 x 150 mm. About 1642.*



46. WOMAN SEATED, IN AN ORIENTAL COSTUME.
B325. Kupferstichkabinett, Berlin. Brush, pen and wash, white body color.
Shown original size: 200 x 162 mm. Mid-1630s.



47. AN OLD MAN WITH HIS HANDS LEANING ON A BOOK AND A STUDY
OF A MAN WEARING A TURBAN.

B48. Formerly Henry Oppenheimer Collection, London. Pen and bistre.
Shown original size: 116 x 156 mm. About 1631.



48. STUDY OF A GROUP OF FIGURES.

B52. Musée, Bayonne. Pen and brush.

173 x 190 mm. About 1630.



49. STUDIES OF HEADS AND FIGURES.

B340. Barber Institute, Birmingham, England. Pen and wash, red chalk.
220 x 233 mm. About 1636.



50. STUDIES OF NINE FIGURES.
B219. Kupferstichkabinett, Berlin. Pen and bistre.
178 x 184 mm. About 1635.



51. THREE FULL-LENGTH STUDIES OF AN OLD MAN ON CRUTCHES,
AND OF A WOMAN SEEN IN HALF-LENGTH.
B327. British Museum, London. Pen and bistre.
152 x 185 mm. About 1633.



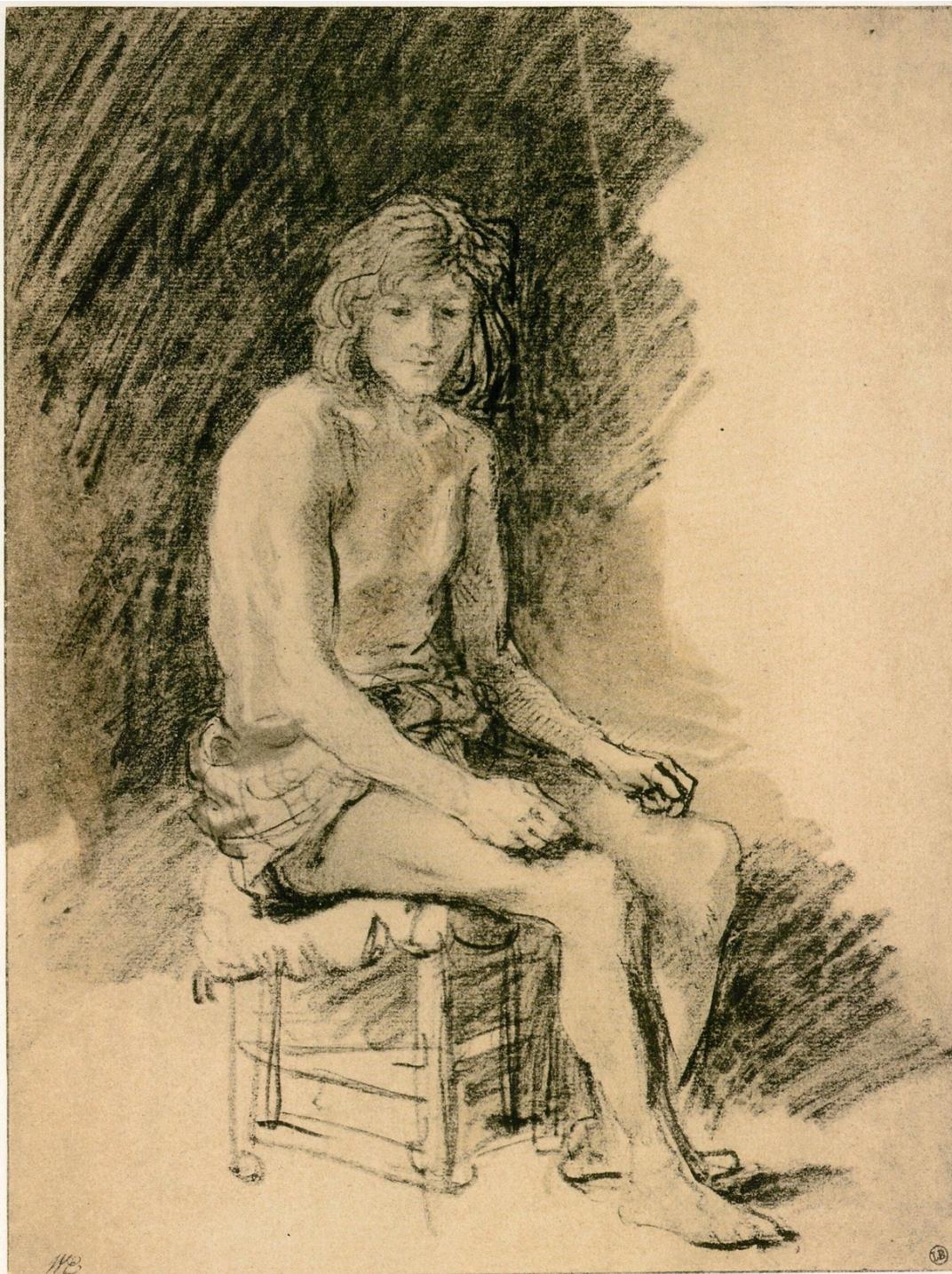
52. TWO STUDIES OF A WOMAN READING.

B249. Metropolitan Museum of Art, New York.

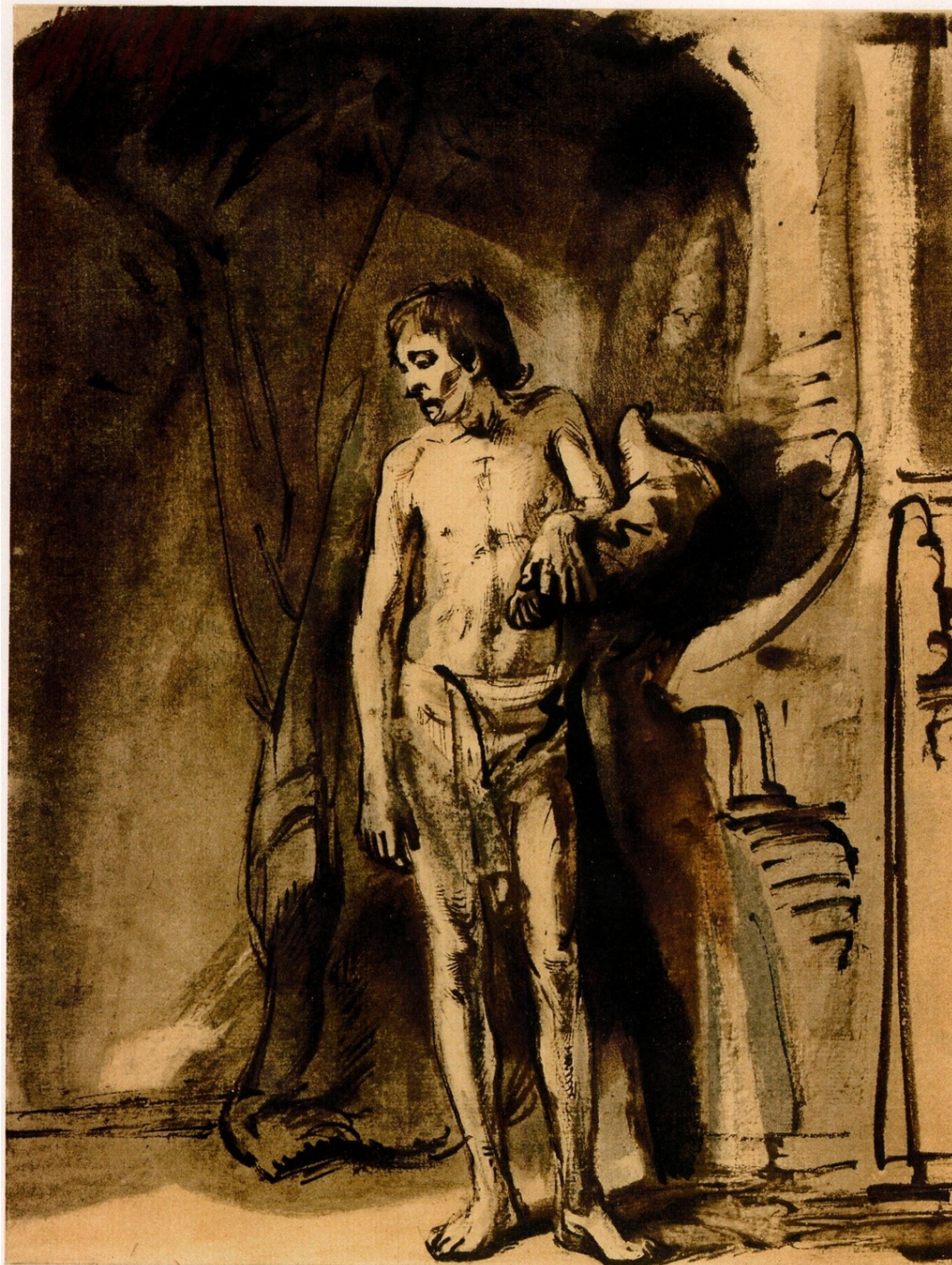
Pen and bistre. Shown original size: 173 x 150 mm. About 1636–39.



53. SHEET OF STUDIES OF LISTENERS.
B140. Kupferstichkabinett, Berlin. Pen and bistre.
Shown original size: 190 x 125 mm. About 1637.

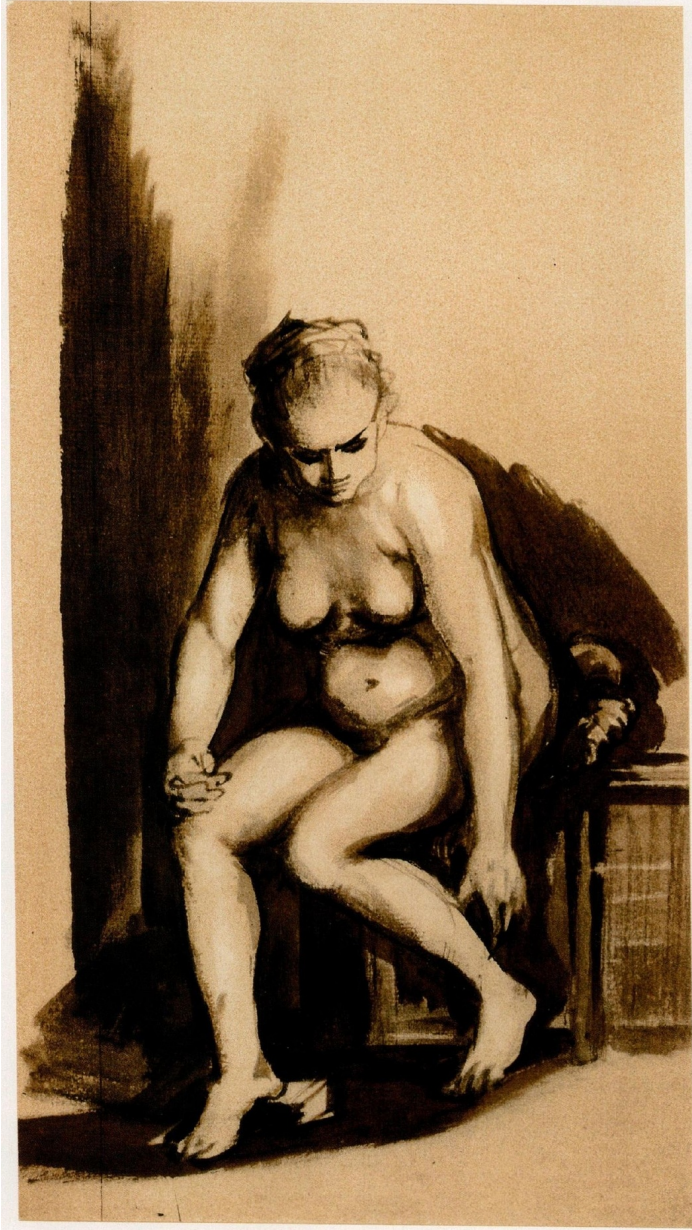


54. SEATED MALE NUDE.
B711. Musée, Bayonne. Black chalk.
250 x 190 mm. About 1646.



55. STANDING MALE NUDE.

B710. British Museum, London. Pen and wash in bistre, white body color, over traces of red and black chalk. 252 x 193 mm. Mid-1640s.

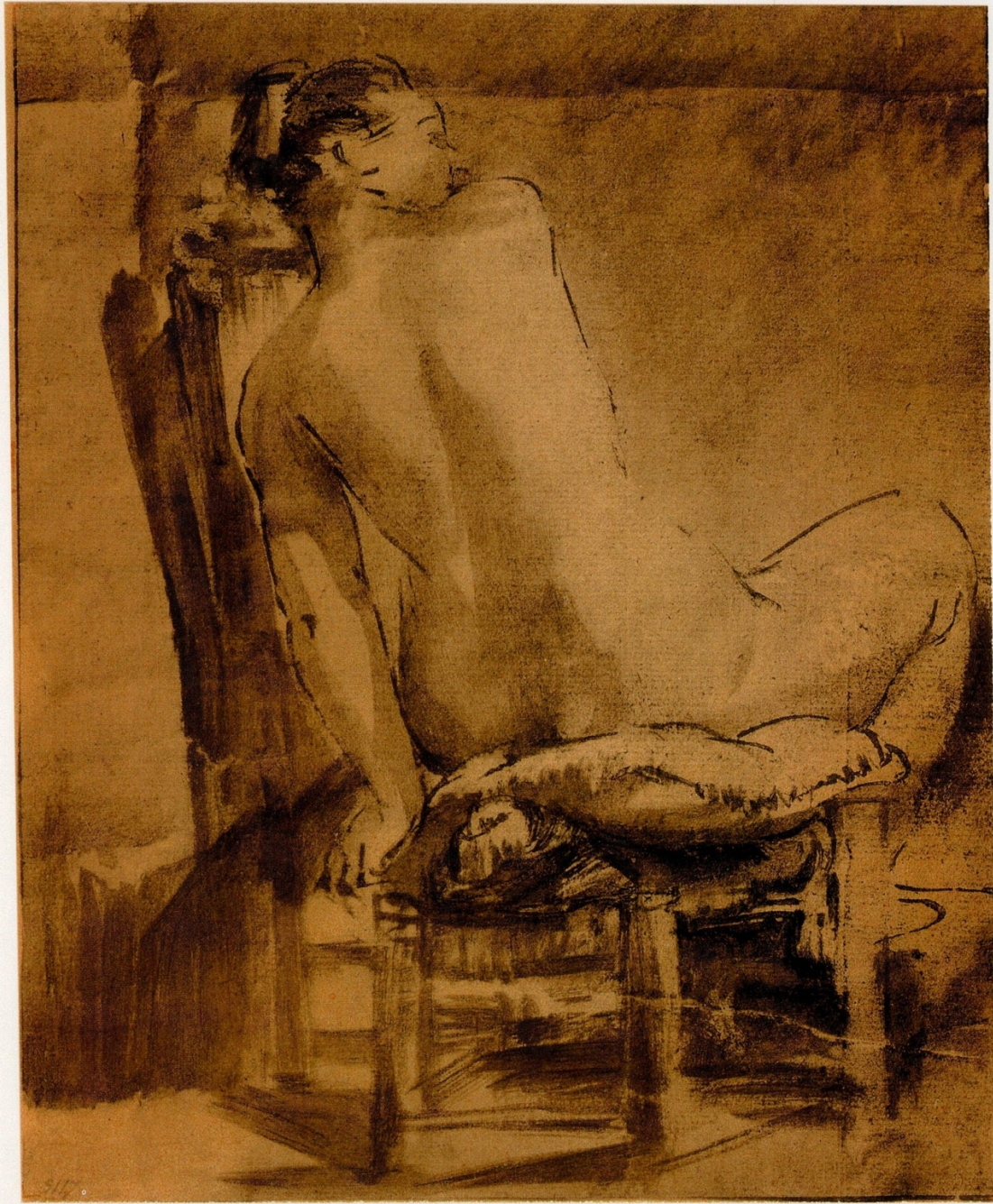


56. *FEMALE NUDE SEATED AND BENDING FORWARD.*
B1145. British Museum, London. Pen, brush and wash in bistre and Indian ink.
286 x 160 mm. About 1660–62.



57. SEATED FEMALE NUDE WITH HER ARMS RAISED, SUPPORTED BY A SLING.

B1146. Rijksprentenkabinet, Amsterdam. Pen, brush and wash in bistre.
292 x 155 mm. About 1660–61.



58. FEMALE NUDE SEATED ON A CHAIR, SEEN FROM BEHIND.
B1107. Staatliche Graphische Sammlung, Munich. Pen and brush in bistre.
222 x 185 mm. About 1655.



59. FEMALE NUDE ASLEEP.

*B1137. Rijksprentenkabinet, Amsterdam. Pen and brush in bistre, wash.
135 x 283 mm. Late 1650s.*



60. SELF-PORTRAIT.

*B53. British Museum, London. Pen and bistre, brush and Indian ink.
Shown original size: 127 x 95 mm. About 1629.*



61. SELF-PORTRAIT.

B432. Kupferstichkabinett, Berlin. Pen and bistre, wash, white body color.
Shown original size: 123 x 137 mm. About 1635.



62. *SELF-PORTRAIT.*

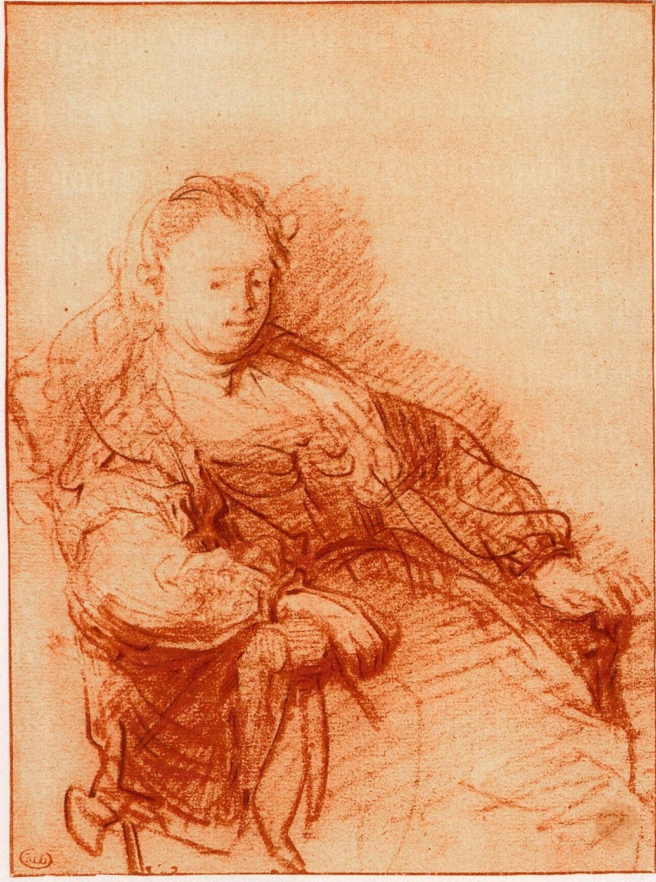
*B437. National Gallery of Art (Rosenwald Collection), Washington. Red crayon.
Shown original size: 129 x 119 mm. About 1637.*



63. SASKIA VAN UYLENBURCH.

B427. Kupferstichkabinett, Berlin. Silverpoint on white prepared vellum.

Shown original size: 185 x 107 mm. Dated 1633.



64. *SASKIA SEATED IN AN ARMCHAIR.*
B429. Louvre, Paris. Red and white chalk.
Shown original size: 147 x 110 mm. About 1635.



65. SASKIA LOOKING OUT OF A WINDOW.

B250. *Boymans-van Beuningen Museum, Rotterdam. Pen and wash in bistre.
Shown original size: 236 x 178 mm. About 1633–34.*



66. SASKIA LYING IN BED, A WOMAN SITTING AT HER FEET.
B405. Staatliche Graphische Sammlung, Munich. Brush, pen and wash in bistre,
and some Indian ink.
Shown original size: 228 x 165 mm. About 1635–38.



67. PORTRAIT OF CORNELIS CLAESZ ANSLO.

B759. Louvre, Paris. Red chalk, pen and wash in bistre, Indian ink, white body color.

246 x 201 mm. Signed and dated 1640.



68. PORTRAIT OF JAN CORNELISZ SYLVIUS.

B763. British Museum, London. Pen and wash in bistre, white body color.

283 x 193 mm. About 1645–46.



69. PORTRAIT OF A MAN IN AN ARMCHAIR, SEEN THROUGH A FRAME.
B433. Mr. and Mrs. Charles S. Payson Collection, New York.
Black and red chalk, pen and wash in bistre, on vellum. 373 x 272 mm. Signed
and dated 1634.



70. A BOY (TITUS?) DRAWING AT A DESK.
*B1095. Kupferstichkabinett, Dresden. Pen and brush in bistre.
Shown original size: 182 x 140 mm. About 1655–60.*



71. JAN SIX WITH A DOG, STANDING BY AN OPEN WINDOW.
B767. Six Collection, Amsterdam. Pen and wash, white body color.
Shown original size: 220 x 175 mm. About 1647.



72. A MAN (JAN SIX?) WRITING.

*B1172. Louvre, Paris. Pen and wash in bistre, white body color.
135 x 197 mm. About 1655.*



73. PORTRAIT OF A YOUNG MAN.
B1181. Six Collection, Amsterdam. Reed pen and bistre.
232 x 194 mm. About 1655–60.



74. STUDY OF A SYNDIC.

B1179. Rijksprentenkabinet, Amsterdam. Pen and brush in bistre, wash, white body color.

Shown original size: 193 x 159 mm. About 1662.



75. PORTRAIT OF A SCHOLAR.

B766. Museum of Art, Budapest. Pen and wash in bistre.

Shown original size: 161 x 150 mm. About 1646.



76. YOUNG MAN (TITUS?) HOLDING A FLOWER.
B1184. Louvre, Paris. Pen and bistre.
Shown original size: 175 x 118 mm. About 1658–60.



77. PORTRAIT OF A MAN.

*B1182. Louvre, Paris. Reed pen and bistre, white body color.
247 x 192 mm. About 1660–65.*



78. PORTRAIT OF TITIA VAN UYLENBURCH.

B441. Nationalmuseum, Stockholm. Pen and wash in bistre.

Shown original size: 178 x 146 mm. Inscribed and dated by the artist, 1639.



79. A WOMAN (HENDRICKJE STOFFELS?) LOOKING OUT OF A WINDOW.
B1099. Louvre, Paris. Pen and brush in bistre.
292 x 162 mm. About 1655.



80. PORTRAIT OF A SEATED OLD WOMAN WITH AN OPEN BOOK ON HER KNEES.

*B757. Boymans-van Beuningen Museum, Rotterdam. Pen and bistre, wash.
Shown original size: 125 x 105 mm. About 1635–40.*



*81. PORTRAIT BUST OF A LADY IN A CAP PLUMED WITH AN OSTRICH
FEATHER.*

*B761. Musée, Bayonne. Black chalk and wash.
Shown original size: 195 x 140 mm. About 1640.*



82. WOMAN (SASKIA?) CARRYING A CHILD (ROMBARTUS?)
DOWNSTAIRS.

B313. Morgan Library & Museum, New York. Pen and bistre, wash.
Shown original size: 185 x 133 mm. About 1636.



83. *THE SCREAMING BOY.*

B401. Kupferstichkabinett, Berlin. Pen and bistre, wash, white body color, black chalk.

Shown original size: 206 x 143 mm. About 1635.



84. YOUNG WOMAN (SASKIA?) AT HER TOILET.

B395. Albertina, Vienna. Pen and bistre, washes in bistre and brown and gray Indian inks.

238 x 184 mm. About 1632–34.



85. AN OLD WOMAN HOLDING A CHILD IN LEADING STRINGS;
ON THE LEFT A SEPARATE STUDY OF THE BUST OF A CHILD.

B706. Nationalmuseum, Stockholm. Pen and bistre.

Shown original size: 160 x 165 mm. About 1645.



86. SASKIA'S LYING-IN ROOM.

*B404. Rijksprentenkabinet, Amsterdam. Pen and brush in bistre, washes, white
body color.*

177 x 240 mm. About 1636–39.



87. DIANA AND ACTAEON.

*B1210. Kupferstichkabinett, Dresden. Pen and bistre, wash, white body color.
246 x 347 mm. About 1662–65.*



*88. THE CONSPIRACY OF JULIUS CIVILIS.
B1061. Staatliche Graphische Sammlung, Munich.
Pen and wash in bistre. Shown original size: 196 x 180 mm. 1661.*

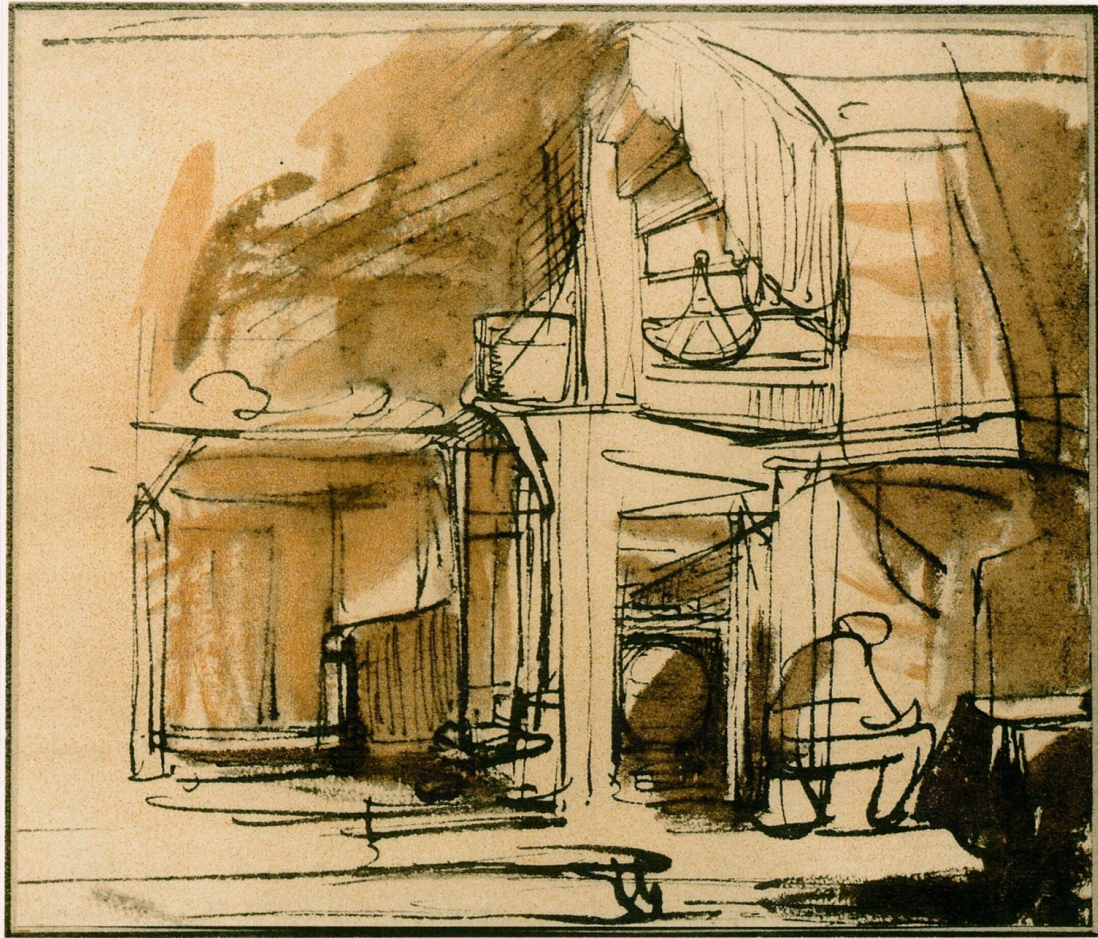


89. THE EYE OPERATION (?).

B1154. Nationalmuseum, Stockholm. Pen and bistre, wash, white body color.
243 x 188 mm. About 1650–52.



90. A QUACK ADDRESSING A CROWD AT A FAIR.
B417. Count Antoine Seilern Collection, London. Pen and wash.
Shown original size: 188 x 164 mm. About 1638–42.



91. INTERIOR OF A HOUSE WITH A WINDING STAIRCASE.
B392. Kobberstiksamling, Copenhagen. Pen and wash in bistre.
Shown original size: 153 x 180 mm. About 1633.



92. COPY AFTER AN UNIDENTIFIED INDIAN MINIATURE.

*B1205. British Museum, London. Pen and bistre, washes in bistre and Indian ink, red chalk and yellow water color, heightened with white, on Japanese paper.
Shown original size: 206 x 177 mm. About 1655.*



93. FOUR ORIENTALS SEATED BENEATH A TREE.

B1187. British Museum, London. Pen and bistre, wash on Japanese paper.

Shown original size: 192 x 125 mm. About 1655.



94. STUDY AFTER LEONARDO'S "LAST SUPPER."

*B443. Metropolitan Museum of Art (Robert Lehman Collection), New York. red
chalk.*

365 x 475 mm. Signed. About 1635.



95. AN ELEPHANT.
B457. Albertina, Vienna. Black chalk.
230 x 340 mm. 1637.



96. A RECUMBENT LION, TURNED TO THE RIGHT.
B1216. Rijksprentenkabinet, Amsterdam. Reed pen and bistre.
Shown original size: 119 x 212 mm. About 1660.



97. LION RESTING, TURNED TO THE LEFT.
B1214. Louvre, Paris. Pen and brush in bistre.
Shown original size: 138 x 204 mm. About 1650–52.



98. A STUDY OF TWO PIGS.

B777. Louvre, Paris. Pen and bistre, white body color.

Shown original size: 126 x 182 mm. About 1643.



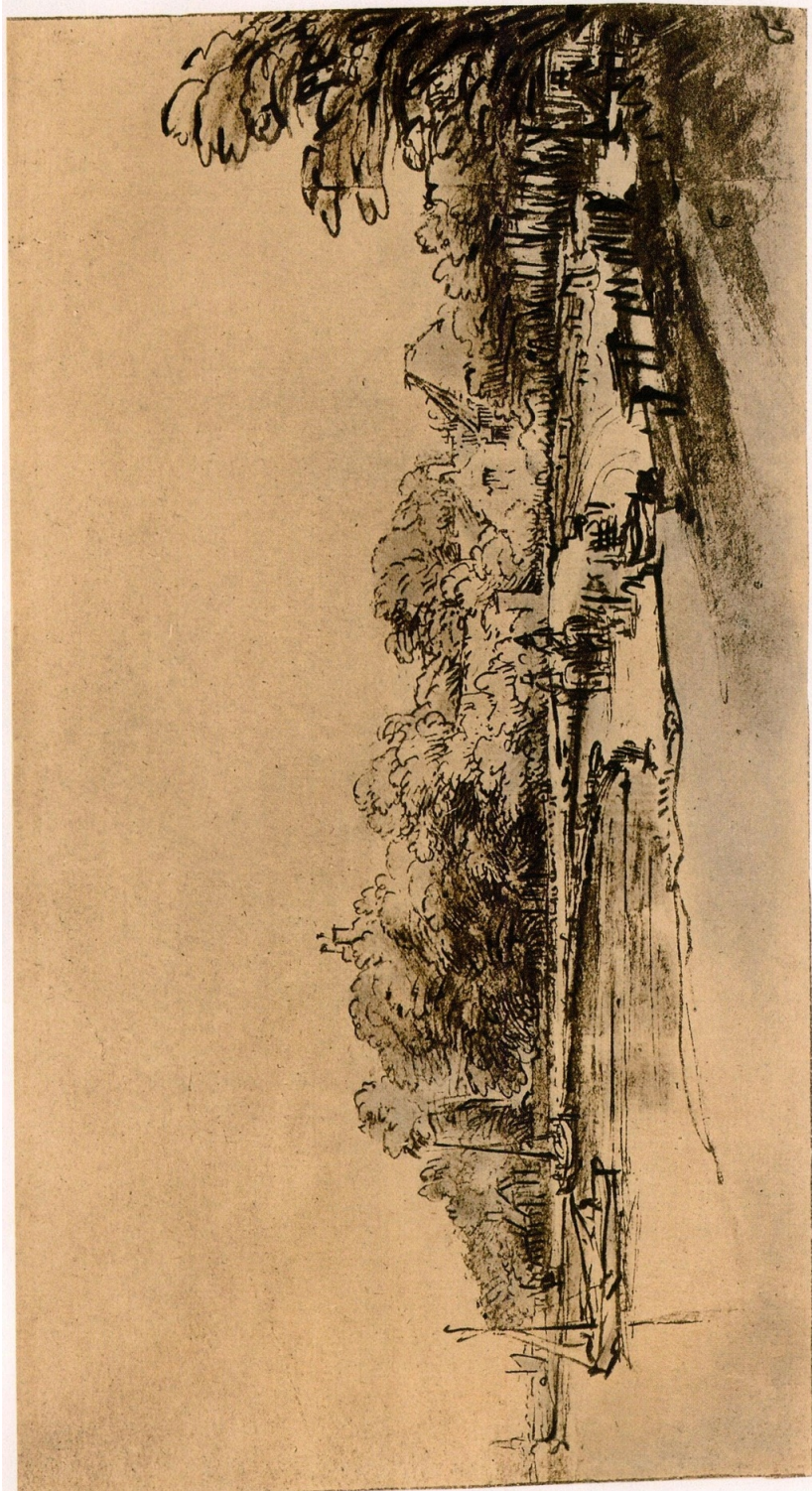
99. TWO STUDIES OF A BIRD OF PARADISE.

B456. Louvre, Paris. Pen and wash in bistre, white body color.

Shown original size: 181 x 154 mm. About 1637.



100. VIEW OF LONDON WITH OLD ST. PAUL'S, SEEN FROM THE NORTH.
B788. Kupferstichkabinett, Berlin. Pen and bistre, wash, white body color.
164 x 318 mm. About 1640.



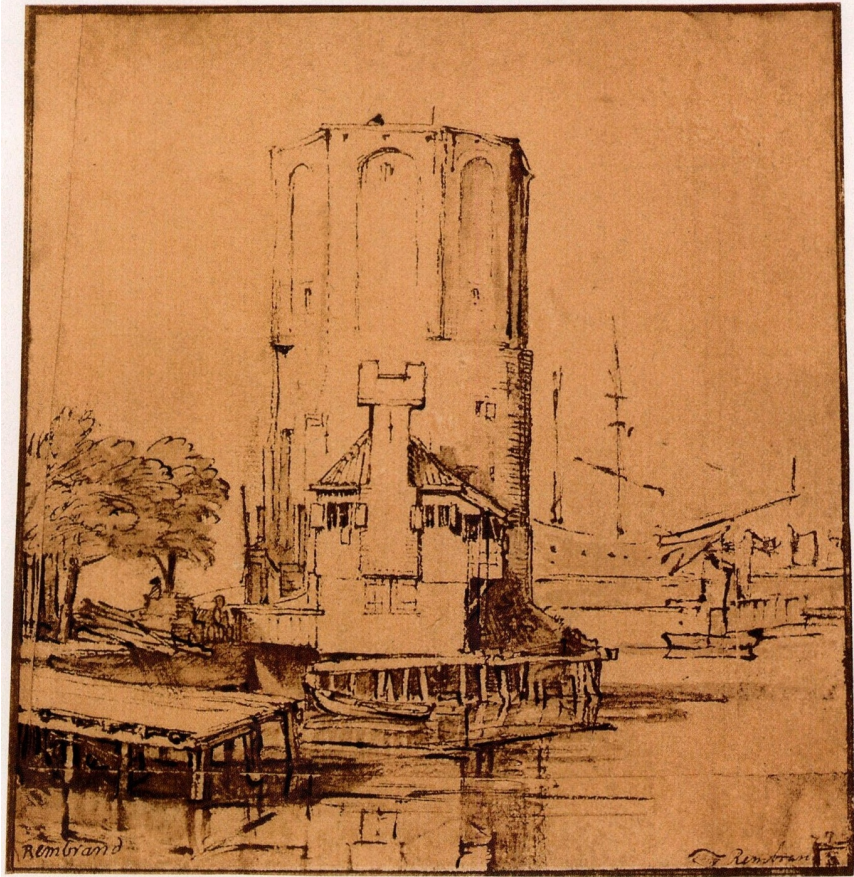
101. THE BEND IN THE AMSTEL RIVER, WITH KOSTVERLOREN CASTLE
AND TWO MEN ON HORSEBACK.

B1265. Chatsworth Settlement. Reed pen and brush in bistre, washes in bistre

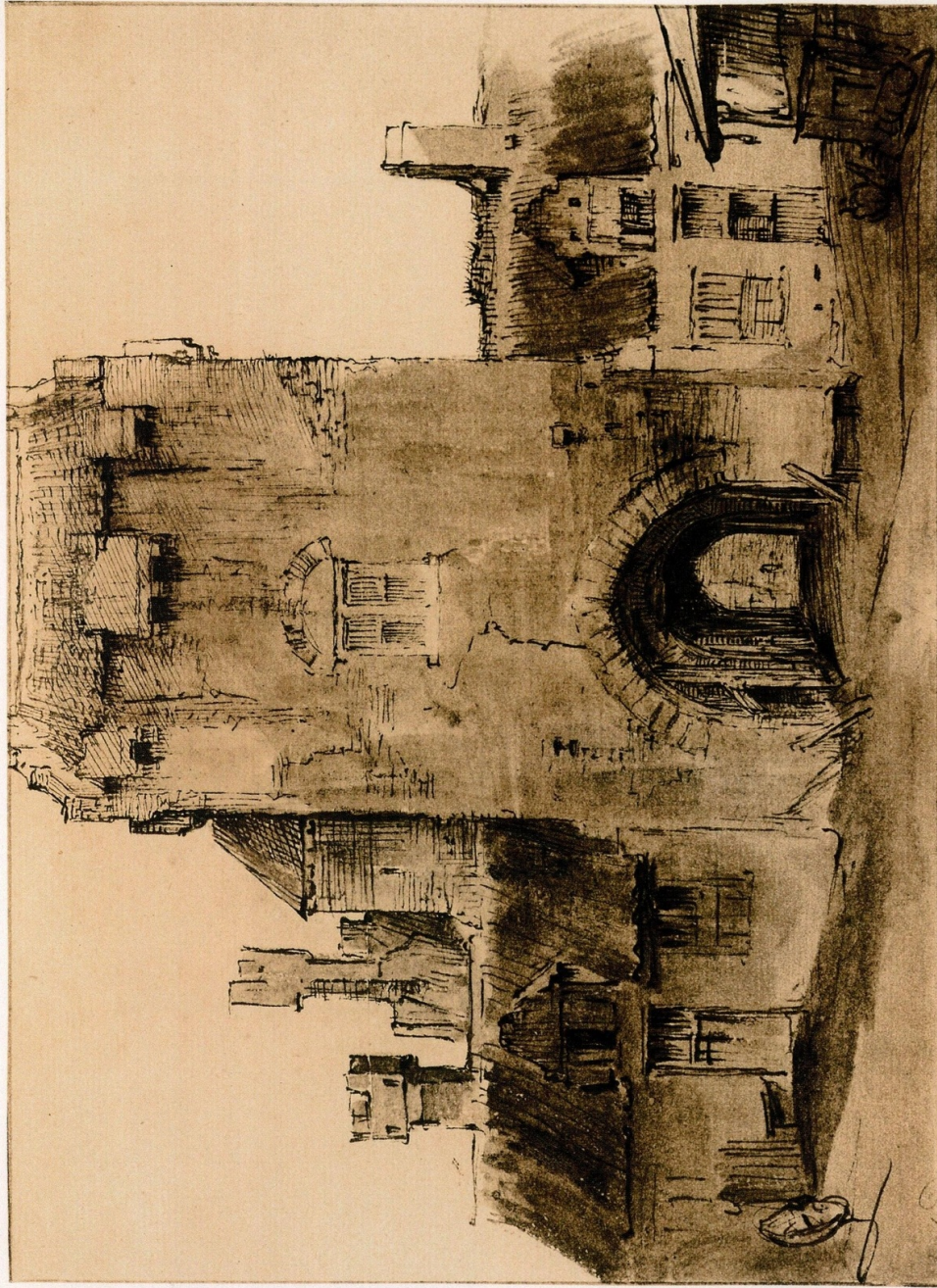
*and Indian ink,
white body color: 136 x 250 mm. About 1650–52.*



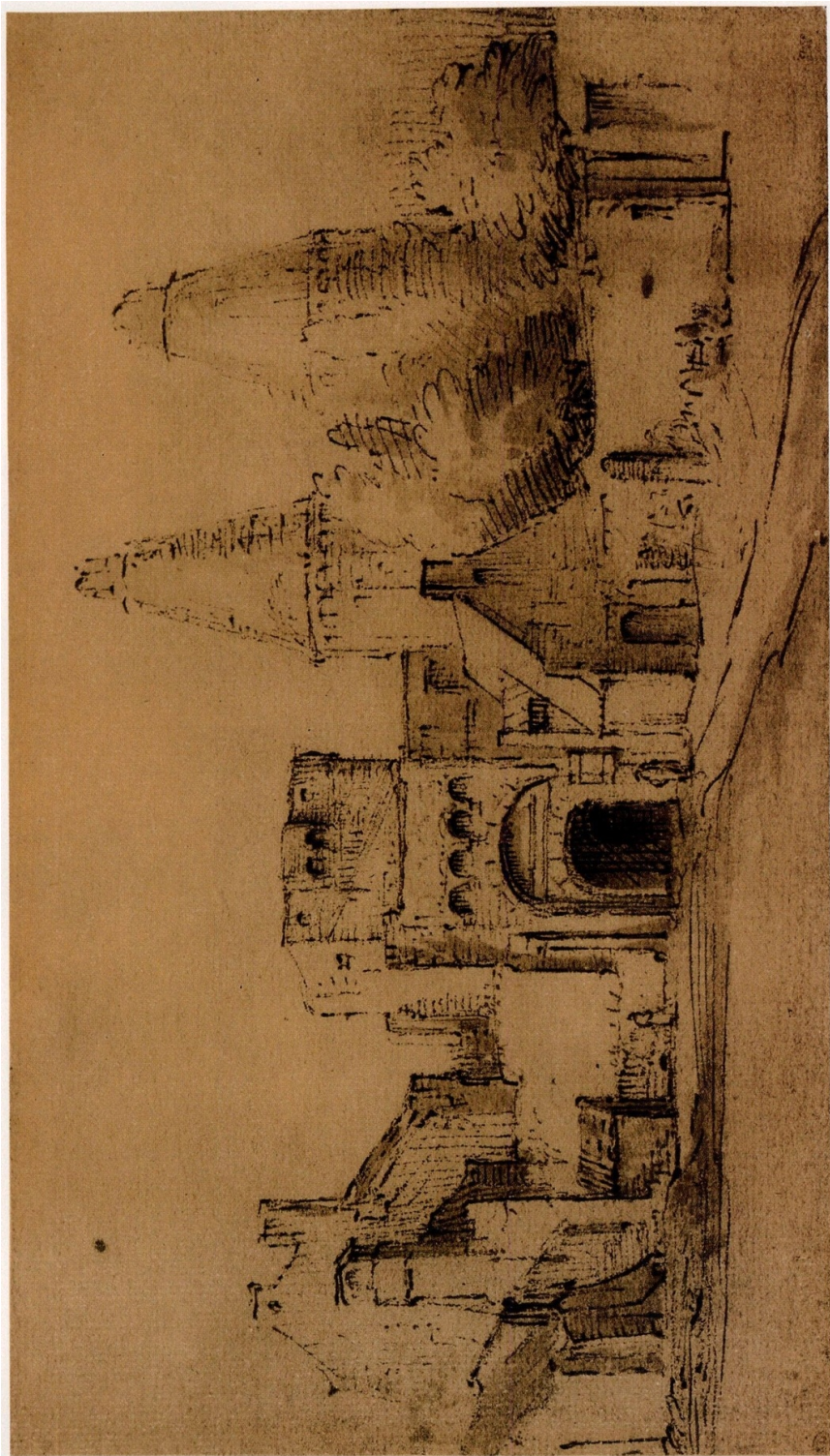
*102. THE RUINS OF KOSTVERLOREN CASTLE.
B1270. Art Institute of Chicago. Pen and bistre, wash, white body color.
Shown original size: 104 x 173 mm. About 1650–52.*



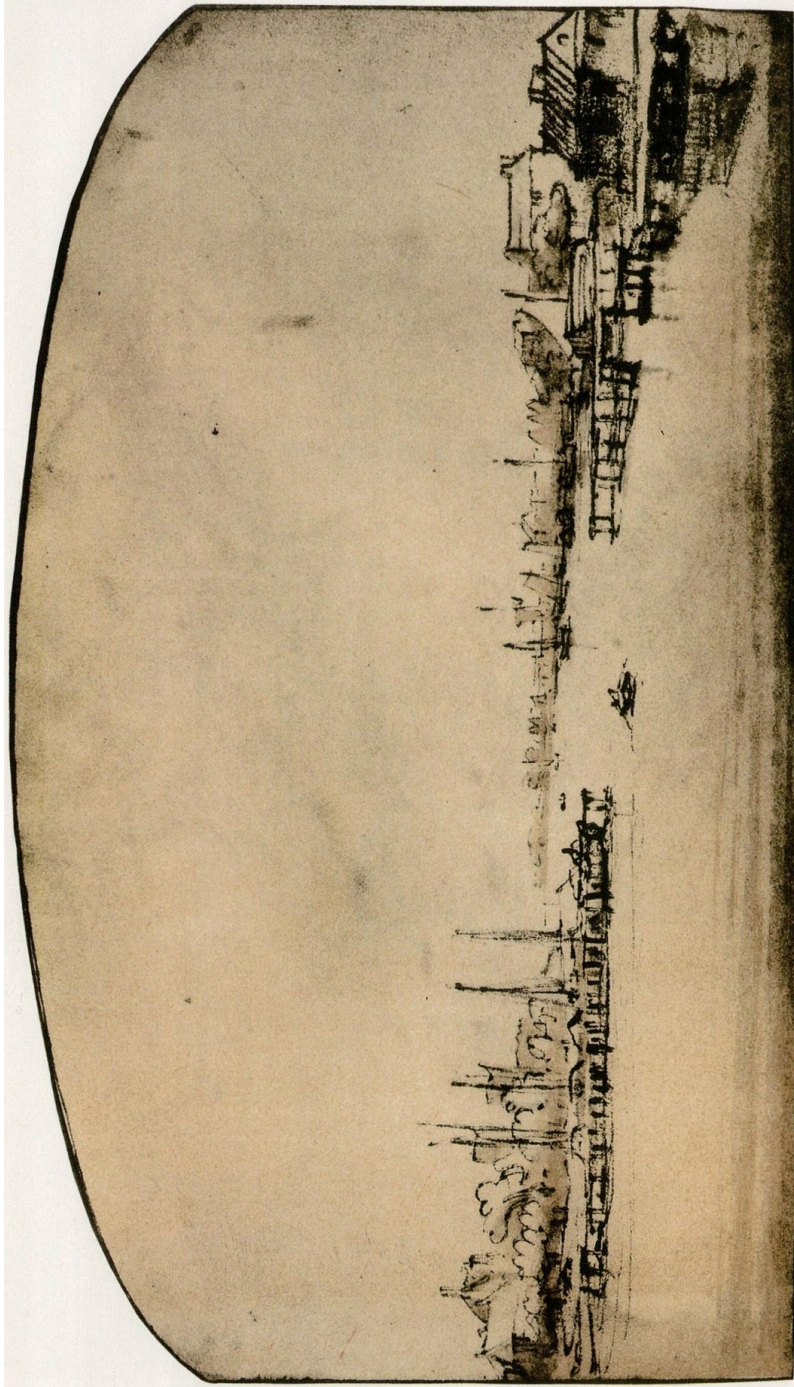
103. THE MONTELBAANSTOREN IN AMSTERDAM.
B1309. Rembrandt Huis, Amsterdam. Reed pen and bistre, wash.
Shown original size: 145 x 144 mm. About 1650.



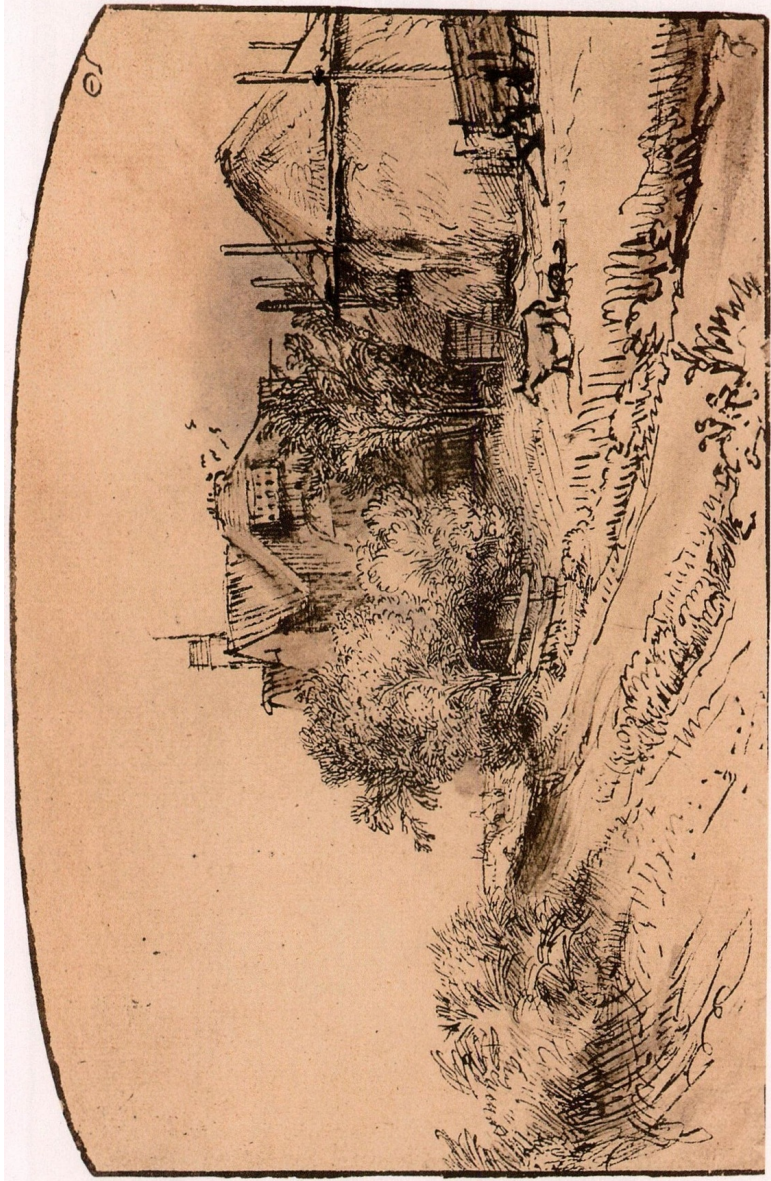
104. THE WESTPOORT AT RHENEN.
B826. Teyler Museum, Haarlem. Pen and bistre in wash.
Shown original size: 165 x 226 mm. About 1648.



105. THE RIJNPOORT AT RHENEN.
B1300. Louvre, Paris. Pen and wash in Indian ink.
146 x 252 mm. About 1648.



106. VIEW OVER THE AMSTEL FROM THE BLAUWBRUG IN AMSTERDAM.
B844. Rijksprentenkabinet, Amsterdam. Pen and wash on vellum.
Shown original size: 132 x 232 mm. About 1648–50.



107. A HAYRICK NEAR A FARM.
B1233. Chatsworth Settlement. Pen and bistre, wash.
Shown original size: 128 x 200 mm. About 1650.



108. COTTAGES AMONGST HIGH TREES.
B1367. Kupferstichkabinett, Berlin. Pen and brush in bistre, wash.
195 x 310 mm. About 1655–60.



109. A GROUP OF LARGE TREES ON THE EDGE OF A POND.
B1338. Louvre, Paris. Pen and bistre, wash.
145 x 250 mm. About 1655.



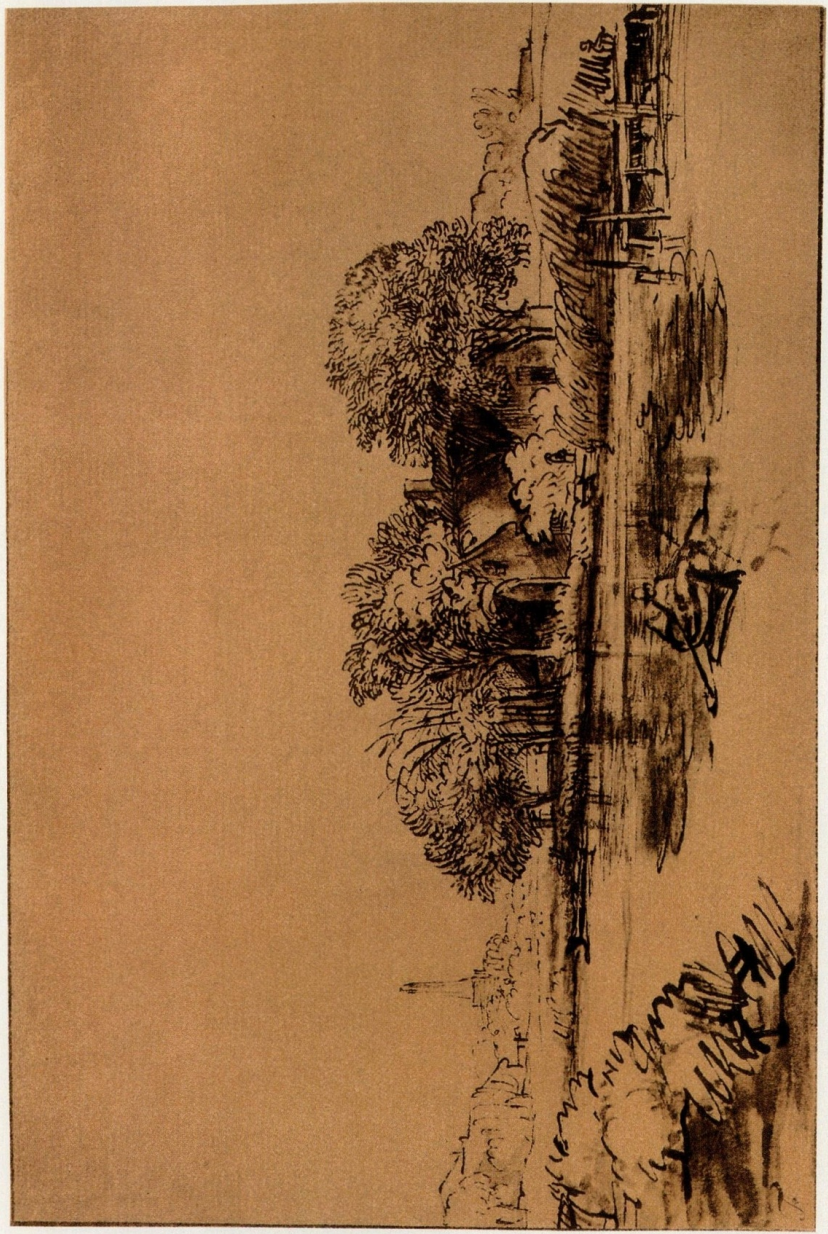
110. COTTAGE NEAR THE ENTRANCE TO A WOOD.

*B815. Metropolitan Museum of Art (Robert Lehman Collection), New York.
Pen and bistre, wash, some black and red chalk. 298 x 452 mm. Signed and
dated 1644.*



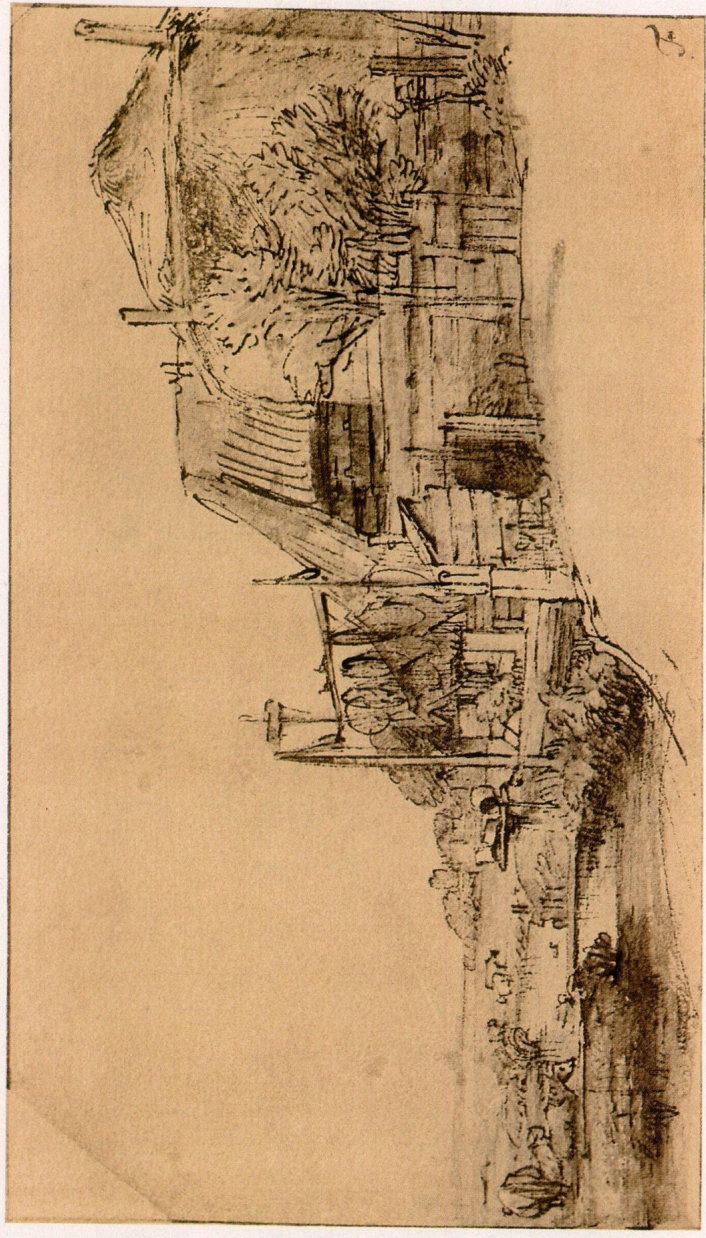
111. PEASANT COURTYARD.

*B464. Museum of Art, Budapest. Pen and bistre, wash.
Shown original size: 164 x 226 mm. About 1636.*

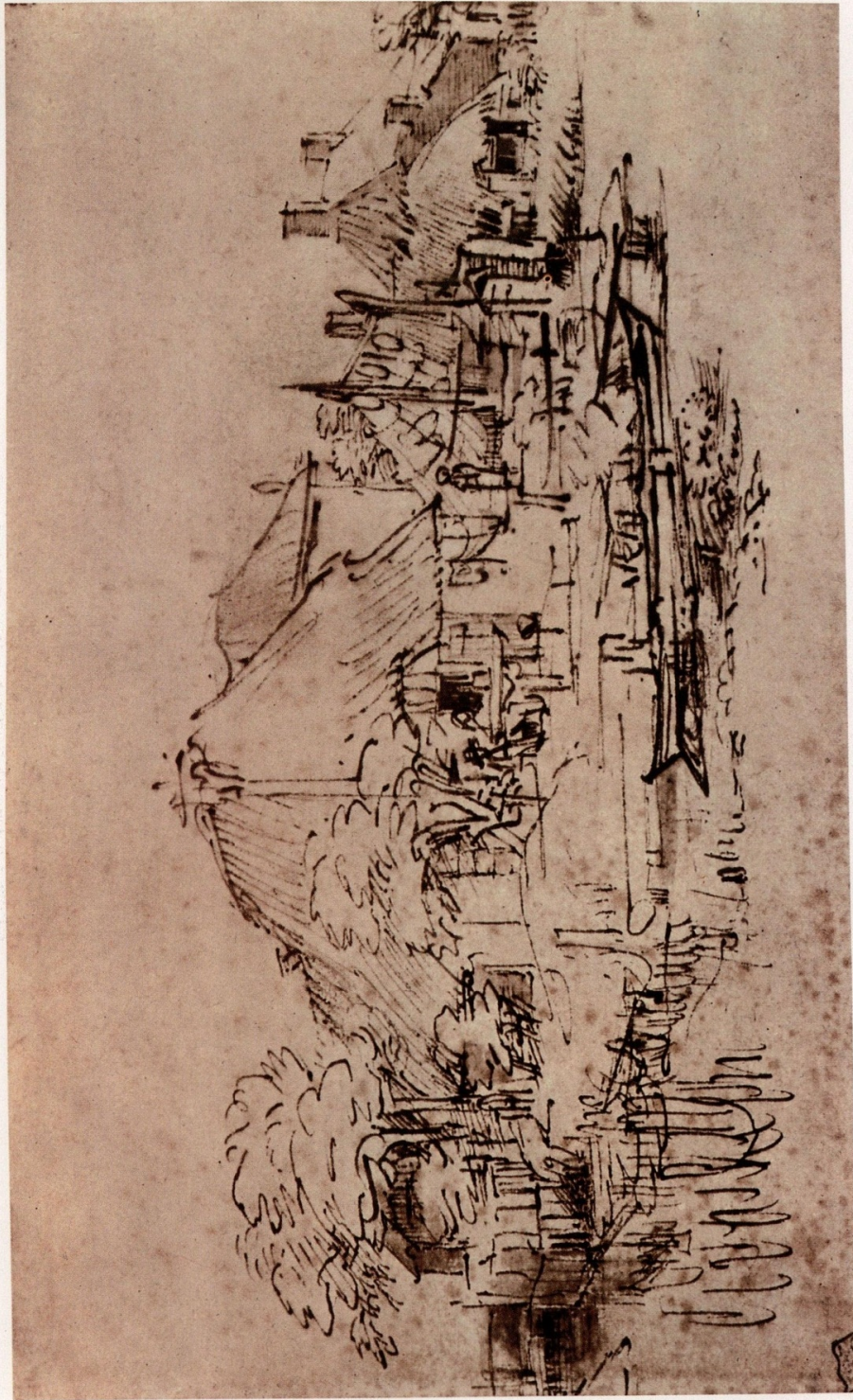


112. A FARMHOUSE AMONG TREES BESIDE A CANAL WITH A MAN IN A ROWBOAT.

B1232. Chatsworth Settlement. Pen and bistre, wash, white body color.
Shown original size: 133 x 204 mm. About 1650.



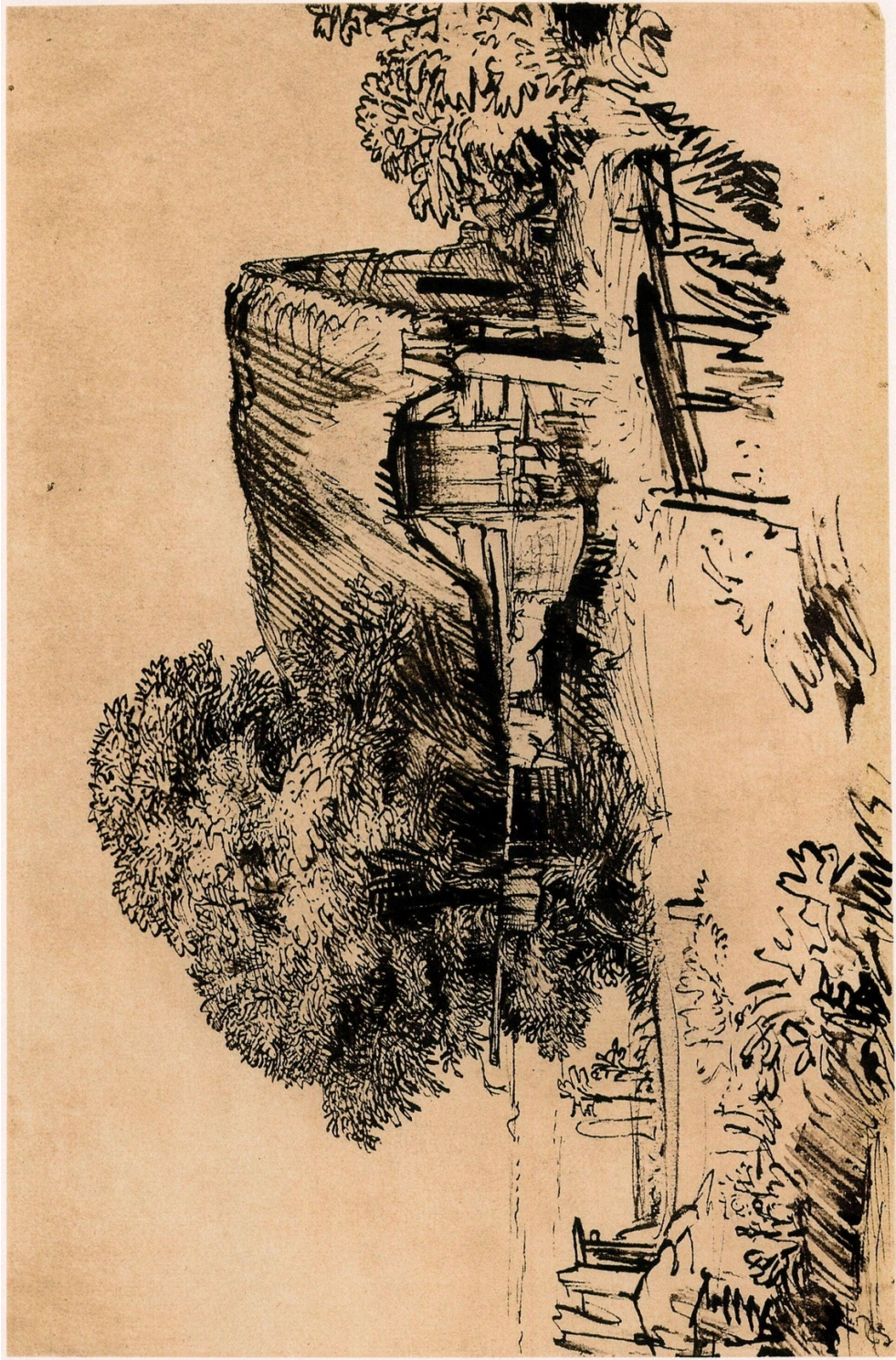
*113. A FARMSTEAD WITH A HAYRICK AND WEIRS BESIDE A STREAM.
B1294. Chatsworth Settlement. Reed pen and bistre, wash, white body color.
Shown original size: 116 x 202 mm. About 1652.*



114. COTTAGE BESIDE A CANAL.

B1297. Art Institute of Chicago. Reed pen and wash in bistre.

Shown original size: 149 x 248 mm. About 1652–53.



115. A THATCHED COTTAGE BY A TREE.
B1282. Chatsworth Settlement. Reed pen and bistre.
175 x 267 mm. About 1652.

1 The catalogue number in Otto Benesch's authoritative six-volume *The Drawings of Rembrandt* (Phaidon Press Ltd., London, 1973) is provided for the convenience of persons who wish to do further study on individual drawings.